

CCT PROFILES

JANUARY 1985

THIS ISSUE

VIKING

House Journal of CCT Theatre Lighting Limited

ISSUE No. 4

ProfileSpot

Britain is one of the few countries with a well developed entertainment industry which does not have formalised and sometimes enforceable codes regulating the construction and safety of lighting product for the Theatre. Such requirements are more often than not enshrined in wider codes such as Underwriters Laboratories in the United States, The Canadian Standards Association and a host of Scandinavian and other standards.

It seems that at last some British standards will be getting teeth, a move which we at CCT are pleased to see. Even more we welcome attempts to initiate broader international standards such as those arising from the IEC and NIC culminating in the draft European safety standards for theatre and television which were issued last year.

It seems to us that if such standards are ever to be universally applied, consultants and buyers must have the courage to support them. It is a little unreasonable for the technician who actually has to handle the equipment and whose interests are important to the framing of codes to be undermined by those who should be concerned to protect him.

THE NEW VIKING INVASION



On Thursday and Friday 15th and 16th of November, 1984 the AVAB Viking lighting control desk was demonstrated to an invited audience at our Clapham Hire Branch.

CCT are now agents and distributors for both Viking and 201 control desks and would welcome enquiries from anyone who could not make this launch, or who would like to be included on our mailing list for regular open days.

Viking is a multi-task system based on a series of micro-processor modules which can be selected to present the most appropriate format for the application—opera house, repertory, theatre, TV studio etc.

It can handle up to 1000 control channels and dimmers which can be analogue or digital. Viking can perform disparate tasks simultaneously including remote control of colour and luminaire orientation.

Features include a technicians wireless remote control, invaluable during rigging, set-up and lighting rehearsals; visual status display options; and a 'voice personality'—it 'talks' to the operator when eyes are otherwise engaged.

Viking incorporates key test routines and can also be connected by telephone to an AVAB test computer back at headquarters.

The demonstrations were expertly presented by **ROGER PAYNE** of AVAB who tirelessly performed his skills and

coped with all the questions and requests by equally skilled operators from Theatres and Television all over the country.

Four demonstrations were given each day all being equally well attended by a wide variety of people all with different skills. Throats were well lubricated we hope, and invariably people took the opportunity to mix.

This exercise also proved to be of valuable interest to both **ROGER** and **RALPH DAHLBERG** of AVAB who were able to discuss with board operators and lighting designers just what was wanted and how it should be achieved.

Our thanks to all AVAB personal who worked very hard to make this launch an undoubted success.



ANYBODY WANT TO SIGN FOR THIS?

BY SPECIAL ARRANGEMENT
A MAGNIFICENT ASSEMBLAGE OF
HIGH PERFORMANCE THEATRE
LANTERNS

THE
LUMINAIRES

PRESENTED BY CCT THEATRE LIGHTING

AN ALL STAR RANGE OF BRILLIANT
SPOTLIGHTING AND SUPERB ACCESSORIES
INCLUDING
THE ADAPTABLE AND VERSATILE
SILHOUETTES

FINE PERFORMERS WITH BEAM QUALITY
MAGNIFICENTLY SUPPORTED BY

THE MIGHTY
MINUETTES
SMALL IN STATURE
BIG IN PERFORMANCE

THE HIGH FLYING
ROCKETTES
PAR EXCELLENCE

LES STARLETTE
LE PEBBLE CONVEX ET FRESNEL-EXCITING LIGHTING

SEMAPHORIC SORCERY WITH COLORSETTE
& CHROMATIC WIZARDRY IN COLOUR CHANGE

CCT theatre lighting
WINDSOR HOUSE 26 WILLOW LANE MITCHAM SURREY CR4 0NA
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Full size, two colour Edwardian Playbill type posters advertising CCT Products are available on request—Call Eddie Hunter.



DON HINDLE

OUR CHAIRMAN AND
MANAGING DIRECTOR

first met CCT when it was a small and very young lighting hire business back in the mid sixties.

His involvement with the Theatre however, goes back to his days as a very young actor and then a student of the Royal Academy of Dramatic Art. From there he went on to Repertory in various parts of the UK and subsequently to the West End.

Before joining CCT, Don spent some time in the book business but the lure of the footlights, this time on the other side of them, was irresistible when he was invited to join CCT to get its Hire business sorted out and to help take the Company into the future. It is likely that at the time even Don didn't visualise just how successful CCT would become.

As an active member of the Lighting Industry Federation and other Industry bodies Don doesn't have as much opportunity for his pleasure of a lunchtime swim as he would like.

Very much a family man he lives in the leafy glades of Kingswood, with his wife Rosemary and daughter Susan.

SKATE 'N CHIPS

Has anyone at Head Office noticed **STEVE SOUTHCOTT** gliding around humming Ravel's '**Bolero**' recently?

The condition is undoubtedly the result of intensive hard labour at the new Oxford Ice Rink where he has had the responsibility of the complete installation of the Lighting & Control system from cable pulling to instruction on use and maintenance.

This major project included supply of Starlette Fresnels, chromatic multiplexed colour wheels, an AVAB 201 control system and internally wired barrels.

The project, worth around £ 25,000 to CCT came through Wimpey Construction (UK) for Oxford City Council.

If you want another order like that Steve, you'll have to get your skates on!



The switch from the Spa waters of Harrogate to the salt waters of Eastbourne for "ENTERTAINMENT '84" had a mixed reception from delegates, visitors and exhibitors alike. The venue, attractive enough with its Floral Hall whiff of long forgotten bucket and spade holidays was a little spread out for some.

As usual **EDDIE HUNTER** and his happy band of helpers produced the best stand in the exhibition. The Slogan and Graphitti competitions—a little bit of fun, attracted many entries, regrettably some unpublishable.



Good to see our agents represented on the stand, thank you **ADRIAN SANT** and **MARK MORLEY** of AJS, **RON LAMB** of PLAYLIGHT and **JIM LAWS** of ANCIENT LIGHTS for your practical support.

The only thing missing during the three days was the expected crush of visitors. Quantity doesn't always make up for quality we know, but a few more less familiar faces would have made all the effort that much more worthwhile.

One wonders if "Entertainment" is the right event for showing technical hardware. It does seem as if the appeal is more to performance and performer related activities and the myriad of front of house support services. Undoubtedly, an occasional coming together of all those who make the entertainments business work, is good for all and it is to be hoped that "entertainment" will sooner rather than later find itself.

Winners in the CAPTION/ GRAPHITTI COMPETITION

CAPTION:

'Now that's wot I calls an illuminating Poster!

DAVID VILLETTE, RUSKIN PLAYERS
GRAPHITTI:

'SCENE' in the best possible light!

NICK CRANE, DE LA WARR PAVILLION

Together these entries complete an advertisement appearing in the December issue of 'ENTERTAINMENT'. Each winner receives a seasonal prize.

'UNDERNEATH THE ARCHES'



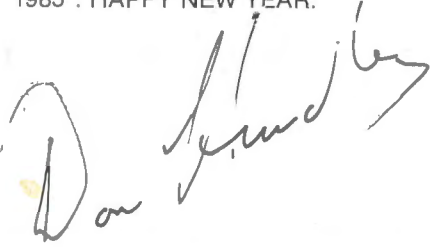
This year's theme for our exhibition stand at Entertainment '84 was inspired by the Music Hall atmosphere of the cover on the new General brochure released on the opening day.

Taking advantage of the position of our two stand areas we were able to increase our perimeter to create our own Theatre within the Floral Hall. A Proscenium and a series of smaller arches complete with marble pillars and gilt curlicues made up our surrounding walls, Red plush draperies provided by Playlight and a 'good old days' type backdrop brought authenticity to an effective setting.

EDDIE HUNTER

FROM THE
F.O.H. DON HINDLE
 1985-ANOTHER YEAR

At CCT it is difficult to know which anniversary one should celebrate. In 1965, twenty years ago, CCT Theatre Lighting was formed by three people interested in lighting and lighting design as a hire company. Those three people unfortunately, long since departed from the Company (Colin Phillips, Colin Turner and Terry Fitzgerald) are commemorated in the CCT of the Company's title. So, should we be celebrating twenty years this year or should the twenty year anniversary be reserved for the first production of the Silhouette range which was in 1971 or CCT's very first product, the Halostar which appeared at the end of 1970. Anyway, whichever anniversary we are celebrating this year I'm sure 1985 is going to be a great year for CCT, its customers, its suppliers and its staff. Our production output is increasing, our order book is extremely good and our shift is being expanded both in numbers and hours; and R & D tell me there are new products on the way!! So to quote Spike Milligan, "its good to be alive in 1985". HAPPY NEW YEAR.



NEW FULL COLOUR BROCHURE

CCT's new general brochure is now available and the first copy is included for Profiles readers. Now that product technical data sheets are available the new brochure is broader in its approach than before. Technical data sheets on the Starlette range of Fresnels and Pebbles are also now available along with a brochure on the AVAB 201 lighting control system. Copies of all of these can be obtained from Mitcham, Clapham or your CCT Stockist/Distributor.

KINDLY LEAVE THE STAGE?

The new brochure cover together with the music hall theme of the exhibition could easily lead to an opportunity to go that little bit further and possibly over the top.



Consider for a moment the possibility of re-naming our product range to honour some old time music hall stars for instance Harry 'CHAMPION' a splendid name for a lantern with such infinite VARIETY (although it

has a reminiscent ring of certain household sanitary plumbing) Hetty 'KING' a regal title for the larger lantern and 'LITTLE' TICH for the smallest in the range, the list is endless—how about the Vesta 'TILLEY' Lamp?—Whoops! it seems someone has done it before.

E.H.

FOCUS ON ➤

Ancient Lights of Attleborough

In late 1978 a theatre lighting designer called Jim Laws answered a request from a large theatre lighting firm for "someone who could be a distributor in East Anglia". He was summoned to meet the manager, of international sales, who never appeared for the interview.

Fortunately, there was CCT who took him and East Anglia seriously and gave him the confidence to move from Hampshire and to establish Ancient Lights of Attleborough.

The curious name of the new company came about because Jim and Pat Laws had been trading for some time in secondhand theatre lighting. However, it was a major step to decide to run the business full time and to move to a new area. Ancient Lights has just acquired its third partner, so what is the reason for its survival?

"We seem to be fulfilling a need that must have been there for a long time", reflects Jim Laws. "Norfolk and Suffolk are just not respected for the busy expanding counties which they are. All the motorways are to the west and the cliché of 'Norfolk being the salesman's graveyard' is probably true if you expect to come in from London, sell the natives high technology and then disappear for six months. There is no doubt that East Anglia appreciates and will use local suppliers who they know will be carrying stock and spare parts and can offer advice when needed."

Ancient Lights is in a good position to help with any problems in theatrical lighting, because the three partners between them have about thirty years' experience of professional theatre.

Jim Laws was lighting designer at the Theatre Royal, Windsor and the Redgrave Theatre, Farnham. Peter Nesbitt who joined him in Norfolk in 1981, worked at the Phoenix and Haymarket Theatres in Leicester and at the Key Theatre, Peterborough before moving to the Mumford Theatre, Cambridge as resident stage manager. Roger Steel joined them recently after a career in stage management which included seasons at Perth and Harrogate.

SCOTLAND

In future CCT Sales in Scotland will be handled by LIGHTSOURCE whose address is:-

6 SCOTLAND STREET LANE WEST, EDINBURGH.

contact is of course GRAEME DOTT.

CCT Products for Hire will now be available from NORTHERN LIGHTS who have recently increased their stocks of CCT equipment.

The change will mean increased hire stock in our ever busy Clapham Store, new items for hire include TAS Stage Trimming and 120 way EUROLIGHT Memory System.

To back their expertise they have a comprehensive hire stock which also includes outdoor lighting. This and other specialist equipment is available for local productions in school and village halls and indeed, the hire department is at its busiest in the weeks before Christmas and over Easter, when every light in the hire store may be booked, together with over 100kw of dimmers and mountains of cable. For occasional users, hiring lights makes good sense and effects such as flashes, smoke, colour wheels or ultra violet are available for pantomimes and other special productions.

From its start in 1979, Ancient Lights has enjoyed a good working relationship with Norfolk and Suffolk county education departments, and many schools in both counties have equipment newly supplied by the firm from a wide range of new CCT equipment readily available. Ancient Lights recently toured an exhibition of lighting throughout East Anglia with very encouraging results.

A part of Ancient Lights work which makes the firm almost unique is the replacement parts service for old spotlights.

WIDE ANGLE SAXONS
 USE CCT LIGHTING



MANUFACTURED BY BRITONS
 SOLD BY Ancient Lights

CCT theatre lighting limited
 WINDSOR HOUSE 26 WILLOW LANE MITCHAM SURREY CR4 4NA TEL: 01 640 3366 Telex 049048

"We make a lot of otherwise unobtainable spare parts, and as for original spares, I doubt whether Jim has ever thrown anything away!" says Roger Steel.

All the fine detail of a broad stock of sales, hire and spares obviously makes stock taking a long process. Space was at a premium in the old workshop but congestion has somewhat eased with the addition over last summer of a new store and office at Attleborough. This was designed initially by architect Martin Hall with the energy saving concept developed by Jerry Perry of Kirby Cane to include a flint passive solar collector. This works so well, even in December, that the whole workshop was heated on a two kw electric fire throughout the winter, it is reported.

As they celebrate their first five years, the three partners are secure in the knowledge that Ancient Lights is part of the theatrical fabric not only of East Anglia, but throughout the UK and further afield.

HAIL & FAREWELL

DEREK BENSON our Workshop Manager and his wife Marsha are now the proud parents of a daughter Kerry. This young lady kept us all waiting—a female prerogative—but according to Derek is making up for lost time in letting her presence be felt.

Our second retirement recently took place with the departure of **CYRIL HIGGS** to whom we offer our best wishes for a long and happy future and to Mrs. Higgs of course. Something a little ironic in his choice of leaving present—a Radio Teasmade—but maybe a 'cuppa' without getting cold feet isn't such a bad idea.

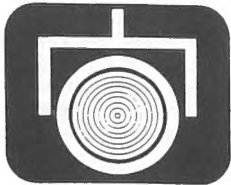


I had the recent pleasure of organising and Chairing an ABTT members meeting on the "REMOTE CONTROL OF LUMINAIRES" - a subject always certain to raise interest and firm views, pro and con.

Such Remote control of one kind and another has been around for many years, from a long stick with a nail in the end to super expensive multiple motor systems.

The complexity of wiring and unit cost has historically retarded any large scale use of remote orientation and function controls. More often than not adding more lights has proved to be a more cost effective solution.

However, the latest in colour change systems and multiplexed controls is reviving interest in the wider aspects of luminaire remote control. Recent advances in the rock and disco lighting worlds, where money for buying lights is more readily available than in the theatre, shows that most things are possible if the customer is willing to spend the money. In the last year or so, CCT have supplied several major installations of remote colour change equipment with multiplexed memory remote control and it is encouraging to see that the trend is increasing.



**NATIONAL
ILLUMINATION
COMMITTEE OF
GREAT BRITAIN**

STAGE & STUDIO COMMITTEE TC4.3

Some readers of Profiles may be interested in an event taking place next year in New York.

The American counterpart of the above Committee is holding a symposium "SHOWLIGHT 85" March 17th to the 20th. You may recall that we held a similar symposium "SHOWLIGHT 81" at the Barbican, the success of which has encouraged our American friends to host a similar event.

"SHOWLIGHT 85" co-ordinates with the USITT convention which you may already intend visiting or exhibiting at.

If you are interested in exhibiting, visiting or would like to be kept informed of "SHOWLIGHT 85" progress, please let me know.

The British committee is actively involved in arranging some of the symposium papers and expects a significant delegation from the UK to attend.

It is interesting to find out what some of our staff get up to when away from CCT. **GRAHAM EDE** has been busy wearing out his shoes on a charity walk for the Ethiopia Famine Appeal managing to raise £100. He is now threatening to make it a habit of hiking around the country.

ANDY GIBSON, also in charitable mood, this time for the Scouts spent a recent Saturday Absailing up and down the A.A. Building at Twickenham and managed to raise £500 in the process. Recreational activities above ground are unusual for Andy of our R & D Department, who as a keen potholer, normally spends weekends slithering around in damp holes under the ground. Most of our Staff have less venturesome pursuits, although one never knows all they get up to.

PHILIP ROSE



All was revealed for the Windsor Club's mystery night out when our party arrived at the famed Beefeater Restaurant in St. Katharine's Dock.

A splendidly attired 'Beefeater' greeted our arrival and a medieval jester frolicked our way towards the evenings revelry. Descending the stairs, we encountered King Henry and his Court who 'sang us in' to the Banqueting Hall where Bread and Salt were offered as a traditional gesture of friendship followed by glasses of Mead.

It was therefore, a totally indoctrinated group of Tudor revellers who selected their Lord and Lady for the evening, their obvious natural choice was of course **LEN** and **DRU** (being as how they was brung up!) who were paraded by King Henry around the Hall before rejoining the now befuddled merry makers. **VITO** got so carried away that he joined in an Irish jig and had a big thing going with 'Dockland Doris'.

Our big thanks to **STEVE** for staying sober and being our obedient Chauffeur and to **ALLAN** for organising the function.

A fun evening and a good time was had by all, not least the Lord and Lady of the Manor.

Látogatás a CCT gyárban (DO THEY MEAN US?)

Translation of extracts from
SZINHAZTECHNIKAI FORUM 84/2

* A VISIT TO THE CCT FACTORY *

Some of the spotlights for the Budapest Operahouse are supplied by CCT, who are less well known in Hungary.

CCT's Head Office is in a London suburb, Mitcham, where 55 people work, the type of work carried out would be that which you see in a Hungarian co-operative on the edge of town. The material was moved by hand, there being no conveyor belts, and the paint was sprayed manually by a charming middle-aged Hindu lady. She then hung the parts on hooks in the oven, one by one. Only the profile of the special lamp-houses was remarkably outstanding from the picture before me.



The workers were standing or sitting in a friendly organised "confusion", assembling or soldering, each at his own task, while the punching machine noisily marched on. Looking at the machine more closely, it turned out to be a Japanese punched-tape controlled turret punch, special and unique, with a yearly output of 30-40,000 pieces. This perfect machine will now be changed for an even faster one.

Then we climbed upstairs on narrow steps to the loft which did not seem to solid and where you mostly had to bend your head.

It was strange, frightening, uplifting and very exciting to see and sense how, in minutes, practically immediately from the human brain the product was born. All the usual intermediate steps were missing, the large writing desk, the conference room and the opulence, which many times is judged by the size of the pot plants, the number of secretaries, the wall paper and the leather arm chairs. All THAT was not there, and I did not miss it one bit.

For a few minutes, it is again the "brains" which start down in gym shoes and patched jeans but above, in the light from the small loft windows, finish in magnificently intellectual glittering glasses. They modify the program of the computer and the better, cheaper and easier is immediately available.

I confess I like the whole thing very much. I have been very much impressed.

Miklos Borsa,
Technical Director,
Hungarian State Operahouse

Translation: EEF 14.10.84